

LUYS MILÁN 6 PAVANE

da EL MAESTRO

TRASCRIZIONE IN NOTAZIONE MODERNA,
REVISIONE E DITEGGIATURA PER CHITARRA DI PAOLO PAOLINI

TRANSCRIPTION IN MODERN NOTATION,
REVISION AND FINGERING FOR GUITAR BY PAOLO PAOLINI

IN MODERNE NOTATION ÜBERTRAGEN, REVIDIERT UND MIT FINGERSÄTZEN
FÜR DIE GITARRE VERSEHEN VON PAOLO PAOLINI

RICORDI

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RICORDI

Presentare le 6 *Pavane* di Milán è davvero pleonastico: queste danze ed il loro autore sono ormai acquisizione concreta del patrimonio culturale di ogni chitarrista. Non mi dilungherò dunque nelle consuete note biografiche sull'autore piuttosto che nella descrizione della vihuela, alla quale — come del resto tutte le composizioni di Milán — furono dedicate le nostre *Pavane*.

Vorrei piuttosto sottolineare come la lettura che attraverso la revisione del testo e la diteggiatura ne propongo, obbedisca alla volontà di totale realizzazione sonora del disegno polifonico insieme al desiderio di caratterizzare timbricamente le varie voci: vorrei dire di « strumentarle ».

La scelta di una corda è per solito indicazione sufficiente ad identificare il timbro ricercato; tuttavia ho talora usato alcune precisazioni esecutive (al ponticello, alla tastiera, ecc.) per sottolineare una particolare atmosfera sonora.

Si noterà come non sia stata proposta la consueta scordatura della terza corda in *fa* diesis, che allinea l'accordatura della chitarra a quella della vihuela in *mi*: penso che ad una modesta facilitazione di lettura sia da preferire un più sicuro equilibrio sonoro.

Poche parole ancora per ricordare come i valori ritmici proposti da Milán siano stati sempre rispettati, tranne che nel caso della sesta *Pavana*, dove figurano ridotti alla metà per maggior chiarezza di lettura. Per quanto riguarda le indicazioni originali di movimento — « *compas algo apresurado* » (movimento assai rapido) per tutte le sei danze, — credo che sia sufficientemente tradotto dalla lettura « in 2 » che ne propongo, lasciando all'esecutore la ricerca dell'andamento che, in questo ambito, ritenga più opportuno. Certo nessuno vorrà pensare ad un unico andamento per tutte e sei le *Pavane*.

P. P.

It is hardly necessary to introduce the reader to these 6 Pavanes by Milán; the dances and their composer are by this time firmly part of the cultural heritage of every guitarist.

I shall therefore not waste time in giving the usual biographical details, nor in describing the vihuela, for which — like all of Milán's other compositions — these Pavanes were intended.

I would rather wish to lay emphasis upon the « instrumentation » which has occurred to me through a revision of the text and of the fingering, taking into account the total sonic realisation of the polyphonic design and the wish to characterise the colour of the different voices.

The choice of a particular string is usually a sufficient indication of the tone-colour; nevertheless I have sometimes given more precise directions (al ponticello, alla tastiera etc.) to bring out a particular sonority.

It will be noticed that I have not suggested that the third string be tuned to F sharp, as is customary, so as to bring the tuning of the guitar into line with that of the vihuela in E; it seems to me that a more secure tone balance is to be preferred to a slightly easier reading.

Few words are also needed on the subject of rhythm, since Milán's time-values are always respected, except in the case of the 6th Pavane, in which they are reduced by half for greater ease of reading. As to the original tempo indications, the words « compas algo apresurado » (fairly quick) for all six dances I have considered sufficient, together with the indication « in 2 », thus leaving it to the player to decide upon a suitable speed appropriate to the context. Of course no one would wish to use the same tempo for all six dances.

P. P.

Die 6 *Pavanen* von Milán herauszugeben könnte in der Tat überflüssig erscheinen, denn diese Tänze und ihr Schöpfer sind jetzt für jeden Gitarristen fester Besitz aus dem kulturellen Erbgut.

So werde ich mich also weder mit den üblichen biographischen Anmerkungen über den Komponisten befassen, noch auf die Beschreibung der Vihuela eingehen, für die unsere *Pavanen* — wie übrigens alle Werke von Milán — geschrieben sind. Vielmehr möchte ich hervorheben, daß die Fassung, in der ich den revidierten und mit Fingersätzen versehenen Notentext hier vorlege, eine vollständige klangliche Realisierung des polyphonen Gewebes zum Ziele hat. Dabei war ich bestrebt, die verschiedenen Stimmen durch besondere Klangfarbe zu charakterisieren, sie sozusagen zu « instrumentieren ».

Bei der üblichen Bezeichnung begnügt man sich damit, eine Saite auszuwählen und so die angestrebte Klangfarbe festzulegen. Ich habe jedoch fallweise einige genauere Anweisungen hinzugefügt (am Querriegel, am Griffbrett usw.), um eine besondere klangliche Atmosphäre zu erreichen.

Wie man bemerken wird, ist die gewohnte Umstimmung der dritten Saite nach Fis, die die Stimmung der Gitarre an die der Vihuela in E angleicht, nicht vorgenommen worden. Meiner Meinung nach verdient eine zuverlässige Ausgewogenheit des Klanges den Vorzug vor einer geringen Erleichterung der Lesbarkeit.

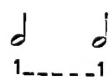
Nur kurz sei noch erwähnt, daß die von Milán angewandten rhythmischen Werte immer beibehalten wurden außer im Falle der sechsten *Pavane*, wo sie zur besseren Lesbarkeit des Notenbildes auf die Hälfte reduziert wurden. Bezüglich der originalen Tempobezeichnungen — « compas algo apresurado » (sehr schnelles Tempo) für alle sechs Tänze — möchte ich annehmen, daß die hier verwendete Angabe « in 2 » für das Verständnis genügt, wobei es dem Ausführenden überlassen bleibt, in diesem Rahmen das Tempo zu wählen, das ihm selbst am günstigsten erscheint. Sicherlich wird niemand auf ein einheitliches Tempo für alle sechs *Pavanen* bedacht sein wollen.

P. P.

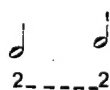
Mano sinistra Left hand Linke Hand	Indice		Pollice
	1 = Index		p = Thumb
	Zeigefinger		Daumen
	Medio		Indice
Mano destra Right hand Rechte Hand	2 = Middle finger		i = Index
	Mittelfinger		Zeigefinger
	Anulare		Medio
	3 = Ring-finger		m = Middle finger
	Ringfinger		Mittelfinger
	Mignolo		Anulare
	4 = Little finger		a = Ring-finger
	Kleiner Finger		Ringfinger

Corde
Strings
Saiten

- 1^a corda
① = 1st string
1. Saite
- 2^a corda
② = 2nd string
2. Saite
- 3^a corda
③ = 3rd string
3. Saite
- 4^a corda
④ = 4th string
4. Saite
- 5^a corda
⑤ = 5th string
5. Saite
- 6^a corda
⑥ = 6th string
6. Saite



Tra due corde uguali: il dito indicato deve rimanere fermo sul tasto.
Between two strings stopped at the same point: the finger indicated must remain firmly on the fret.
Bei zwei gleichen Saiten: Der angegebene Finger soll fest auf dem Bund bleiben.



Tra due note differenti: il dito indicato deve scivolare sulla tastiera senza produrre portamento.
Between two different notes: the finger indicated must glide on the finger-board, but without producing a portamento.
Bei zwei verschiedenen Noten: Der angegebene Finger soll über das Griffbrett gleiten, ohne daß ein Portamento entsteht.



Legatura strumentale: solo la prima corda è pizzicata dalla mano destra. La successiva (o le successive) sono prodotte dalla sola mano sinistra.
As instrumental slur: only the first string is plucked by the right hand. The following note (or notes) is (are) produced by the left hand only.

Legatospiel: Nur die erste Saite wird mit der rechten Hand gezupft. Die folgende Note (oder die folgenden) werden von der linken Hand allein hervorgebracht.



Capotasto (barré): la cifra romana indica il tasto sul quale deve rimanere per la durata della linea.
With capotasto (barré): the Roman figure shows the fret at which it should remain for the rest of the line.
Kapodaster (Barré-Griff): Die römische Ziffer bezeichnet den Bund, auf welchem bis zum Ende der Linie zu verweilen ist.



Tocco appoggiato: il dito della mano destra, dopo avere pizzicato la corda, si ferma su quella accanto.
Appoggiato stroke: the finger of the right hand, after having plucked the string, comes to rest on the one nearest to it.

Gestützter Anschlag: Nachdem der Finger der rechten Hand die Saite gezupft hat, bleibt er auf derjenigen unter dieser stehen.

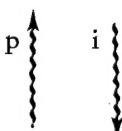


Doppio « appoggiato »: due dita della mano destra « appoggiano » contemporaneamente due corde.
A double « appoggiato »: two fingers of the right hand simultaneously pluck two strings with appoggiato.
Doppelt « gestützt »: Zwei Finger der rechten Hand « stützen sich » gleichzeitig auf zwei Saiten.



Tocco non appoggiato: il dito della mano destra, dopo aver pizzicato la corda, si allontana leggermente dal piano armonico.
Non-appoggiato stroke: the finger of the right hand, after having plucked its string, moves away lightly from the sounding position.

Nicht gestützter Anschlag: Nachdem der Finger der rechten Hand die Saite gezupft hat, entfernt er sich leicht vom Resonanzboden.



Accordi eseguiti con le dita della mano destra indicate, dalla nota più grave alla più acuta come determinato dalla freccia.
Chords played with the fingers of the right hand as indicated, from the lowest to the highest note, as indicated by the arrow.

Die Akkorde werden mit den vorgeschriebenen Fingern der rechten Hand von der tiefsten zur höchsten Note hin ausgeführt, wie es der Pfeil anzeigt.

ANGABEN ZUR KLANGFARBE

N	Suonare con la mano destra in posizione normale (vicino alla rosa). <i>Use the right hand in its normal position (near the knot or sound-hole).</i> Die rechte Hand spielt in Normalstellung (nahe dem Schalloch).
Tast.	Suonare con la mano destra alla tastiera. <i>Use the right hand on the finger-board.</i> Die rechte Hand spielt am Griffbrett.
$\frac{1}{2}$ Tast.	Suonare con la mano destra tra la tastiera e la rosa. <i>Use the right hand between the finger-board and the knot.</i> Die rechte Hand spielt zwischen Griffbrett und Schalloch.
Pont.	Suonare con la mano destra al ponticello. <i>Use the right hand by the bridge.</i> Die rechte Hand spielt am Querriegel.
$\frac{1}{2}$ Pont.	Suonare con la mano destra tra la rosa ed il ponticello. <i>Use the right hand between the knot and the bridge.</i> Die rechte Hand spielt zwischen Schalloch und Querriegel.

Qualora tali indicazioni siano seguite dalle lettere D (Dolce) o A (Aspro), si intende che il timbro andrà addolcito o insprito sfruttando una diversa inclinazione delle unghie sulle corde.

If any of these directions are followed by the letters D (sweet) or A (harsh), this means that the tone should be made sweeter or harsher by using the nails at a different angle on the strings.

Wenn solchen Angaben der Buchstabe D (Dolce) oder A (Aspro) folgt, so bedeutet dies, daß die Klangfarbe gemildert oder verschärft werden soll, was durch unterschiedliche Neigung der Fingernägel im Verhältnis zur Saite zu erreichen ist.

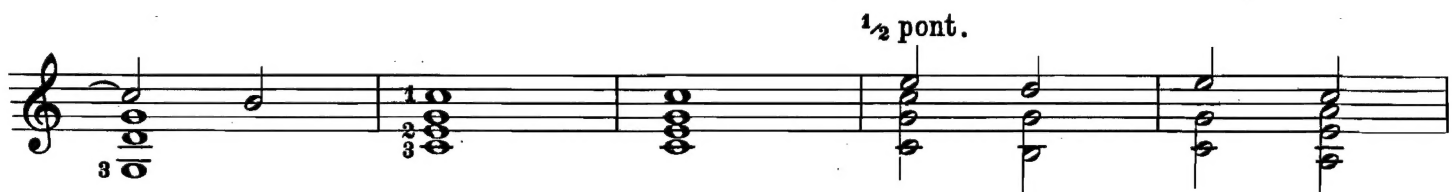
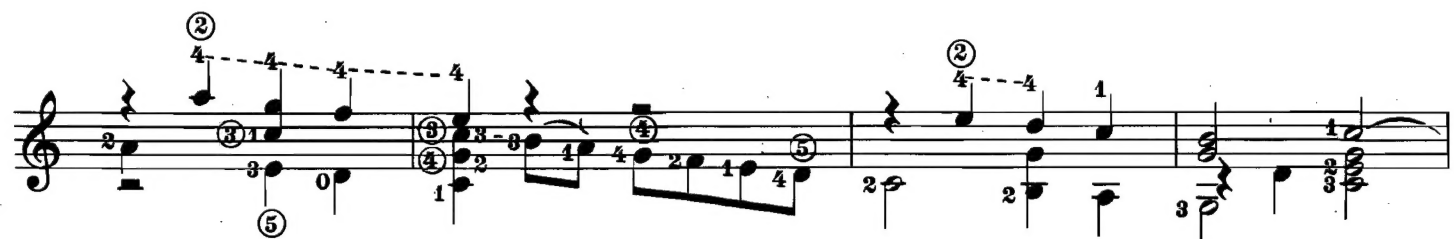
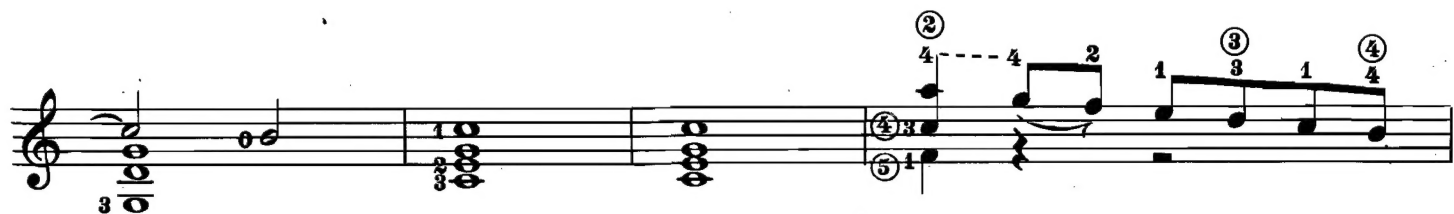
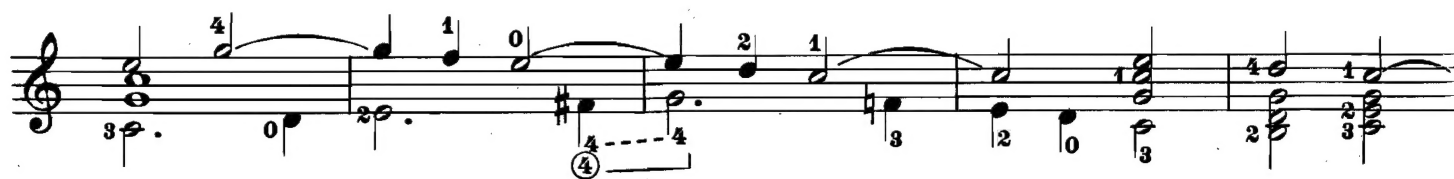
Luys Milán (1500 c.-1561 c.)

6 PAVANE

da "El Maestro" (Valencia 1535)

Trascrizione in notazione moderna, revisione e diteggiatura per chitarra di PAOLO PAOLINI

The musical score is written for guitar in 2/4 time. It consists of six staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style that combines traditional notation with modern guitar-specific notation, including fingerings (0, 1, 2, 3, 4) and techniques like 'pont.' (ponticello) and 'tast.' (tasto). The score includes various musical symbols such as slurs, ties, and dynamic markings like 'p' (piano). The final staff includes a section labeled 'verso la buca' and a final cadence with a circled '3'.



2

VII

II

II

III

The musical score consists of eight staves of music, each containing a treble and bass clef staff. The key signature is G major (one sharp). The notation includes various fret numbers (0-4) and fingerings (1-4) for the left hand. Roman numerals (I, II, III, VII) are used to denote specific chords. The music is written in a single system with a key signature of one sharp (F#).

Staff 1: Treble clef, G major. Fret numbers: 3, 1, 0, 4, 1, 3, 3, 0, 4, 1. Fingerings: 1, 2, 3, 4. Roman numerals: I, II, III.

Staff 2: Treble clef, G major. Fret numbers: 3, 1, 2, 2, 1, 1, 2, 4. Fingerings: 1, 2, 3, 4. Roman numerals: I, II, III.

Staff 3: Treble clef, G major. Fret numbers: 1, 2, 3, 0, 1, 0, 2, 0. Fingerings: 1, 2, 3, 4. Roman numerals: I, II, III, VII.

Staff 4: Treble clef, G major. Fret numbers: 4, 3, 1, 2, 1, 4, 3, 0, 0, 3, 3, 4. Fingerings: 1, 2, 3, 4. Roman numerals: I, II.

Staff 5: Treble clef, G major. Fret numbers: 1, 2, 2, 1, 2, 0, 3, 0, 0, 0, 0. Fingerings: 1, 2, 3, 4. Roman numerals: I, II, III.

Staff 6: Treble clef, G major. Fret numbers: 1, 4, 0, 1, 4, 0, 1, 4, 0, 1, 1. Fingerings: 1, 2, 3, 4. Roman numerals: I, II, III.

Staff 7: Treble clef, G major. Fret numbers: 1, 4, 0, 1, 4, 0, 1, 4, 0, 1, 1. Fingerings: 1, 2, 3, 4. Roman numerals: I, II, III.

Staff 8: Treble clef, G major. Fret numbers: 1, 4, 0, 1, 4, 0, 1, 4, 0, 1, 1. Fingerings: 1, 2, 3, 4. Roman numerals: I, II, III.

3

I

I

III

pont.

tast.

VIII

N

V

III

tast.

III

V

pont.

★) Alzare il capotasto solo in corrispondenza della ①.

★) Lift up the barre only in coincidence with ①.

★) Der Barré-Griff ist nur dann aufzuheben, wenn er mit ① zusammen trifft.

tast.

V

III

N

I

pont.

I

V

N

I

The musical score consists of ten staves of guitar notation. The first staff begins with a treble clef and a key signature of one flat. It features a series of chords and single notes with fingerings. A 'tast.' marking is above the first staff. Roman numerals V, III, N, and I are placed above various staves to indicate positions or chords. Fingerings are indicated by numbers 1, 2, 3, 4, and 0 (open). Some notes are circled, and there are various slurs and ties. The piece ends with a double bar line on the final staff.

tast.
VII

4

VII

pont.
II

N

II

III

V

III

II

II

III

The musical score consists of seven staves of music, each containing a single system of notation. The key signature is D major (two sharps: F# and C#). The notation includes various chords, fingerings, and technical markings:

- Staff 1:** Features a treble clef and a key signature of two sharps. The first measure has a whole note chord with fingerings 1, 2, 3, 4. Subsequent measures include various chords and fingerings, with a circled 2 in the second measure and a circled 3 in the third measure.
- Staff 2:** Starts with a whole note chord marked with a 'V' above it. This is followed by a series of chords marked with 'III' and 'II' above them. Fingerings 1, 2, 3, 4 are indicated throughout.
- Staff 3:** Contains chords marked with 'III' and 'II' above them. A circled 4 is shown below a note in the second measure, and a circled 3 is shown below a note in the fourth measure.
- Staff 4:** Features chords marked with 'V' and 'III' above them. A circled 4 is shown below a note in the second measure, and a circled 3 is shown below a note in the fourth measure.
- Staff 5:** Contains chords marked with 'II' and 'III' above them. A circled 3 is shown below a note in the second measure, and a circled 2 is shown below a note in the fourth measure.
- Staff 6:** Features chords marked with 'V' and 'III' above them. A circled 3 is shown below a note in the second measure, and a circled 2 is shown below a note in the fourth measure.
- Staff 7:** Contains chords marked with 'II' above them. A circled 5 is shown below a note in the second measure, and a circled 3 is shown below a note in the fourth measure.

5

VII

II

V

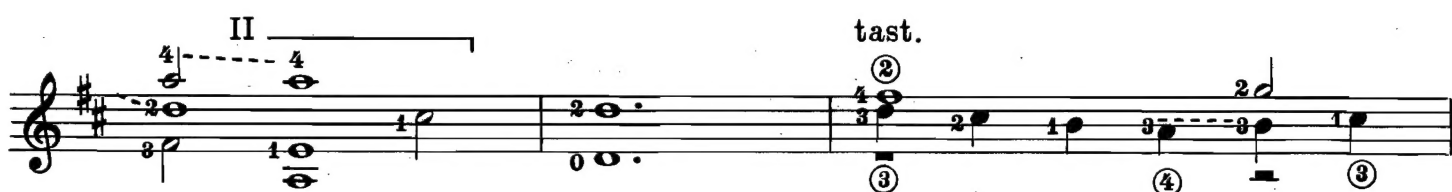
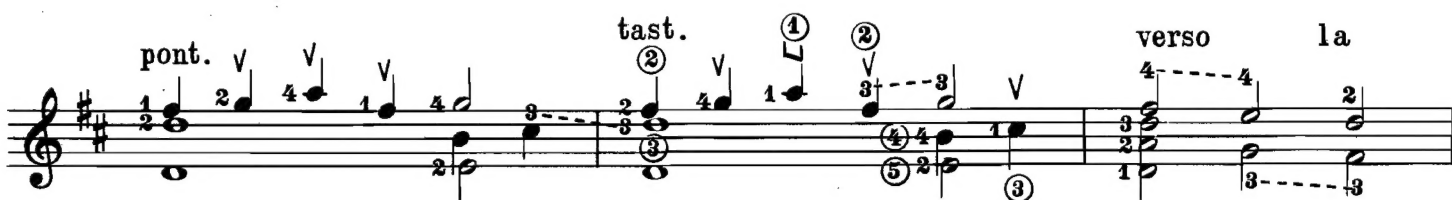
III

II

VII

II

132074



MUSICHE FACILI PER CHITARRA

JEAN BAPTISTE BESARD
SCELTA DI BRANI SCRITTI PER LIUTO (E. E G. MARGARIA)
132055 1° FASCICOLO (FACILE)
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132109 CINQUE RICERCARI (BALESTRA)

GIOVANNI BATTISTA GRANATA
132234 5 TEMPI IN FORMA DI SUITE (DELL'ARA)

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H. NEUSIDLER - A. LE ROY
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131989 1° FASCICOLO (FACILE)
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132199 **TRE CHITARRISTI DEL BAROCCO ITALIANO**
FRANCESCO CORBETTA - DOMENICO PELLEGRINI - LUDOVICO RONCALLI (BI
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I MIEI PRIMI PEZZI PER CHITARRA (H. TEUCHERT)
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GERMANO CAVAZZOLI
132160 LA PRIMA POSIZIONE. 15 PEZZI FACILI

VINCENZO DEGNI
132053 BREVI MELODIE PER PICCOLE MANI. FASCICOLO I
132258 — FASCICOLO II

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FACILI PER 2 CHITARRE (MARAZZA)

REVISIONI DI PAOLO PAOLINI

LUYS MILAN
132074 6 PAVANE
132110 FANTASIA - TENTOS (IV)

ALONSO MUDARRA
132072 4 FANTASIE - PAVANA - ROMANESCA
132073 2 FANTASIE - 2 TIENTOS

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132111 SUITE IN RE MINORE

FERNANDO SOR
132090 GRAN SOLO OP. 14

ROBERT DE VISÉE
132071 SUITE IN RE MINORE

RICORDI

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